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William T. Williams

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William T. Williams

SECCA

Copyright: 1985
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Southeastern Center for Contemporary Art
750 Marguerite Drive
P.O. Box 11927
Winston-Salem, North Carolina 27116-1927

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William T. Williams

an exhibition of paintings from 1974-1985

8 June through 21 July 1985

Southeastern Center for Contemporary Art

Winston-Salem, North Carolina

Funded in part with support of The Arts Council, Inc. of Winston-Salem,
the North Carolina Arts Council and the Grassroots Arts Bill.

FOREWORD

This William T. Williams show represents the first major exhibition of this important American artist's work in his native state of North Carolina. The calm, powerful complexity of Williams' work is the result of his long, steadfast pursuit of excellence.

William T. Williams is on the threshold of his mature powers as an artist. His achievements and acclaim have grown steadily since the 1960s. SECCA is pleased and honored to present this exhibition and to share the experience of Williams' art with our viewing public. We can all benefit greatly by knowing more about this man and his art.

Ted Potter
Director
SECCA

...an unending visual odyssey

by David C. Driskell

William T. Williams is a New York painter whose heritable roots in the South have remained a wellspring for his art throughout his career. His early childhood, spent in Spring Lake, North Carolina, provided the atmosphere for the sensible will an artist so often needs in the formative years. The colorful memories of a peaceful and wholesome lifestyle in the rural South followed Williams north. His formal education at Pratt Institute and Yale University in the 1960s in the visual arts curriculum prepared him well for the creative path his art would take in the next two decades. He moved consummately thereafter to investigate the physical boundaries one finds uncommon to explorations in the science of color, setting for himself the standard of achieving in his work an inherent completeness out of the reach of other painters. And to this day, Williams' art remains ahead and above the sightful understanding of those who have not embraced an essential declaration of quality in their work by establishing for themselves a coherent way of defining form in an abstract manner.

Form would coherently manifest itself through the dynamics of color in Williams' work and this informs us about the artist's personal perception of the world. It is in this sense that Williams has brought to the colorist tradition in American painting a lively and personal metaphor which is unparalleled in its specific originality.

Perhaps even more important is the fact that Williams' evolution as a major figure in the colorist tradition in American painting was achieved outside the commercial support systems normally associated with an emerging art movement in the art capital of the world. But it is to Williams' credit that his paintings have remained free of many of the gimmicks associated with the promotion of slick saleable art in the urban marketplace.

Since he has not been overtly courted by commercial entrepreneurs of the art world, one is able to go to the artist's studio at 654 Broadway and see clearly the plan his art has taken in color-field painting over the past fifteen years. It is within the environs of this spacious studio that one sees the full range of William T. Williams' oevure in art; an odyssey which is unending in its dynamic painterly appeal.

In many ways, this exhibition recreates parts of that odyssey as it shows four distinct phases in the artists' development: (1) the geometric lineage that paintings of an abstract nature quietly contained in the decade of the seventies (1973-75), (2) monochromatic/tactile color-field paintings that inventively relied upon pearlescent additives (1976-77), (3) paintings that explored the textural skin of heavily pigmented surfaces (1978-82), and (4) those works that symbolically introduce body imprints into the surface of the painting (1983-85). These distinct phases of the artist's development will be discussed in detail further into the body of this essay.

While history has not yet recorded the monumental contribution Williams has made to color-field painting and to modern art in general, his work continues to grow in method and convention in the company of those who have been singled out as American masters. The freshness of his vision about art and its role of informing us about his own experiences in life is unique in modern abstraction. He continues to move paint beyond the acceptable art formula encouraging the creative view of that which is both fresh and enthusiastically youthful. In following the freshness of a distinct vision introduced through myriad uses of color, Williams quietly moves us forward beyond acquired taste in art to new requisites in color encoding and analysis. It is in this context that the paintings done during the later two phases of the artist's development break with European antecedents and move forward as individual statements that create an Afro-American sensibility in painting correspondent in spirit with the improvisational elements we experience in jazz.

Williams' divergence from Eurocentric art is manifest particularly in the way he treats the surfaces of his canvases. No longer does he seem

bound by rules of custom which require the making of iconographic statements with paint that echo the art, spirit and form of his predecessors. His images seem personal and provocatively probing lining the outer edges of our perdurable vision. The making of such imagery denotes a highly contrasting statement to what has come to be looked upon by some as black art or black color coding in which brightly used colors dominate composition in a manner which reflects image-wise upon a literal translation of the iconography of African art or black American life. Of equal importance and of primary significance in Williams' break with the international style in painting is the imaginative way he uses color to inform beyond the staining quality one experiences in much of the art produced by other color-field painters in the decade of the sixties.

For many young Afro-American artists of this generation, and particularly those who have avowed color to be the central element in their work, William T. Williams has served as the master painter whose vision in art is comprehensive and encouraging for the developing creative mind. These artists became constant viewers of Williams' ongoing process in the growth of his own art over a number of years. Perhaps more than any other artist of his own generation, Williams has served as model and style maker par excellence for those who would look upon color as the most important element to reckon with in contemporary painting. A listing of these artists would be both comprehensive and revealing.

These artists saw Williams in the role of color theorist, unraveling the hidden mysteries of modern color coding in painting. They also knew that there were few approaches to the aesthetics of color analysis that Williams had not explored. The result of his thorough search and application of color theories to a highly stylized geometric statement in the late 1960s was to be an art model for many young painters even a decade later. The quiet stance Williams has brought to his art without clamor for attention is commendable for it is through his sharing of ideas, experiences and sensibilities that his contribution to the craft of 20th century painting is being heralded. His interaction with young and older artists alike has helped us see more clearly the intellectual wealth he often unknowingly brings to painting.

In his role as model and tastemaker in art, Williams has strengthened his own knowledge of those heritable forms that feed from his own ancestral origins. In 1976 he went to Africa for the first time and there he observed closely the living models of art he had seen in museum cases devoid of life and those spiritual values and qualities a functional art has built into its core. He observed the wearing of the mask in ceremony which legitimized its personal relationship to the individual performer-wearer. The result of this exposure was the recognition for the need on his part to seek out those elements in these heritable forms that brought strength to his own work. And with this searching review of the ancestral arts of Africa came the urge to look more closely at the art of Afro-American expatriot painter Henry O. Tanner who, at the turn of the century, had sought to change the way paint appeared to have been applied to a conventional surface. Tanner's heavy impasto-like technique which often called for an application of white paint underneath a finely glazed surface interested Williams a great deal. This he saw as an important investigation into the skin of paint. But Tanner's treatment of the painted surface stirred within Williams the desire to know more about other Afro-American painters whose interest in exploring the dominion of African sculptural imagery in their own art had transpired during and following the Harlem Renaissance. He became equally aware of the art of Aaron Douglas during a visit to Fisk University in 1975. It was his first time meeting Douglas whom he had admired as the "Father of Afro-American Art." For Williams, Douglas was the link he had sought in Henry O. Tanner. Douglas had visited Tanner in Paris in the blossoming years of the Harlem Renaissance and got to know him well. The heritable search Williams had begun was paying off. He now saw his own lineage with Tanner, Douglas, Bearden and other Afro-American masters making his art a logical extension of the Black Visual experience in America.

Williams, like many other Afro-American artists of his generation, was engaging in a soul searching of sorts which would bring a new sense of freedom to his work. In their search for ways

INDIAN SUMMER 1974
acrylic on canvas
84 x 60 inches

to particularize their own heritable sensibilities to form which would announce their own blackness through their art, many Afro-American artists in the 1970s turned from those images "of the sixties" that literally commented upon black life or African antecedents relating to the black genre and pursued formal abstract statements not associated with recognizable subjects. Those who learned from the lessons of African art were able to see the importance of communicating a spiritual message through the use of materials and a new understanding of painted or sculptural surfaces. Here we become keenly aware of the newly-expressed African material presence in Williams' art where treatment of painted surface corresponds favorably to adornment in a traditional African sculpture.

This transformation of material values that takes place in Williams work happens in a similar manner to what is seen in the wood surfaces created by Martin Puryear, a contemporary Afro-American sculptor. In both artists' work the finished form retains the spirit of the natural material medium from which the final work eminates. But Williams and Puryear join a host of other Afro-American artists who convincingly share with us their African sensibilities about form through bold definitive statements about the medium. The magical power of steel, in the case of Mel Edwards and Richard Hunt, and copper, rope and raffia in the case of Barbara Chase-Riboud, is awesomely revealed in their art. Each of these artists genuinely communicates the spiritual feel of the African presence in his work. This new way of thinking about the physical properties of the art surface allowed Williams to see more clearly what Jackson Pollack sought to do when he threw away the brush and made immediate personal contact with paint adhering to canvas in an unorthodox way. For Williams, the road to a self-styled process in painting which would allow his art to connect heritably with the art of Henry O. Tanner, Aaron Douglas, and Romare Bearden seemed already well traveled through his own soul searching and diligent investigations made into the art of the African and Black American Experience.

It is from this perspective that Williams' preoccupation with color moves rapidly through a series of planned problems with different media, all of which represented a triumph over a demanding order. After the bold geometric statements of the late sixties came those canvases that quietly laid aside the arabesque and winding forms seen earlier and began coding color within one tonal field. These paintings lost much of what appeared to be an emotionally charged atmoshere that expressed the artist's reaction to the chaos, and conflict of modern urbanity. In the paintings completed between the period 1970-71 color was explored in a manner which showed the artist's desire to create a world less volatile in color intensity and to quietly resolve problems relating to meaningful spatial relations. Gradually, Williams' style of painting moved more toward the act of poetically directing pigment onto an already painted surface in the same manner that a poet chooses to align one word over the top of another in a textured sound cycle. In these works the artist exercised the deliberate choice of surrounding color in the oneness of a tonal blend. And from its monochromatic essence appears the fragrance of muted and subtle color relationships previously unseen in Williams' work.

In the 1960s Williams principal interest in painting was the making of a highly reasoned form of art that was both poetically based and intellectually charged. These works glowed with expressed energy imbued with clear and concise color motifs. To exhaust this order in his work, Williams gradually allowed geometric color definitions to fade into large planes within the canvas—all but dissolving into a monochromatic field of reds and blues. Gone from these paintngs are the abstract signs and symbols of the urban architectural scene that appeared in those works completed in the late 1960s. Here the geometric lineage of those paintings of an abstract nature that were done in the international style extending until 1971 ended and Williams returned home to the dusty unpaved roads of North Carolina for the inspiration of a new palette, one born of the luster and glow of mica, false gold, and fox fire from earth's pulsating cover.

Williams' relief from color-field painting was celebrated in the new works completed between 1971-1977. In this, the second phase of the artist's development as seen in this exhibition, a monochromatic use of color is registered with the

appearance of a tactile surface that inventively uses ground seashells in the pigment mix to create an iridescent-like quality. In this series of works, new markings appear within partially visible geometric partitions all over the canvas. The evidence of small brush strokes is visible throughout these surfaces and there are planar registrations in the paint that leave tiny imprints all over the composition. Color and its adjacent properties, such as line, shape and texture, contribute in a totally different way to the making of these compositions from what we are accustomed to seeing. The result is the establishment of a color opulence of a most sensuous nature. This new color keying done by Williams is the expression of an inventive kind of technology in which paint is raised with a new medium called pearlescence. And here one witnesses the poetic response that Williams is able to imbue in form through the eminence of color chromatics, dynamics and narration. Splendidly crafted as though ordered by a thousand lights shimmering over the surface of the painting, Williams' color seems both rational and magical as it convincingly seduces while boldly informing us.

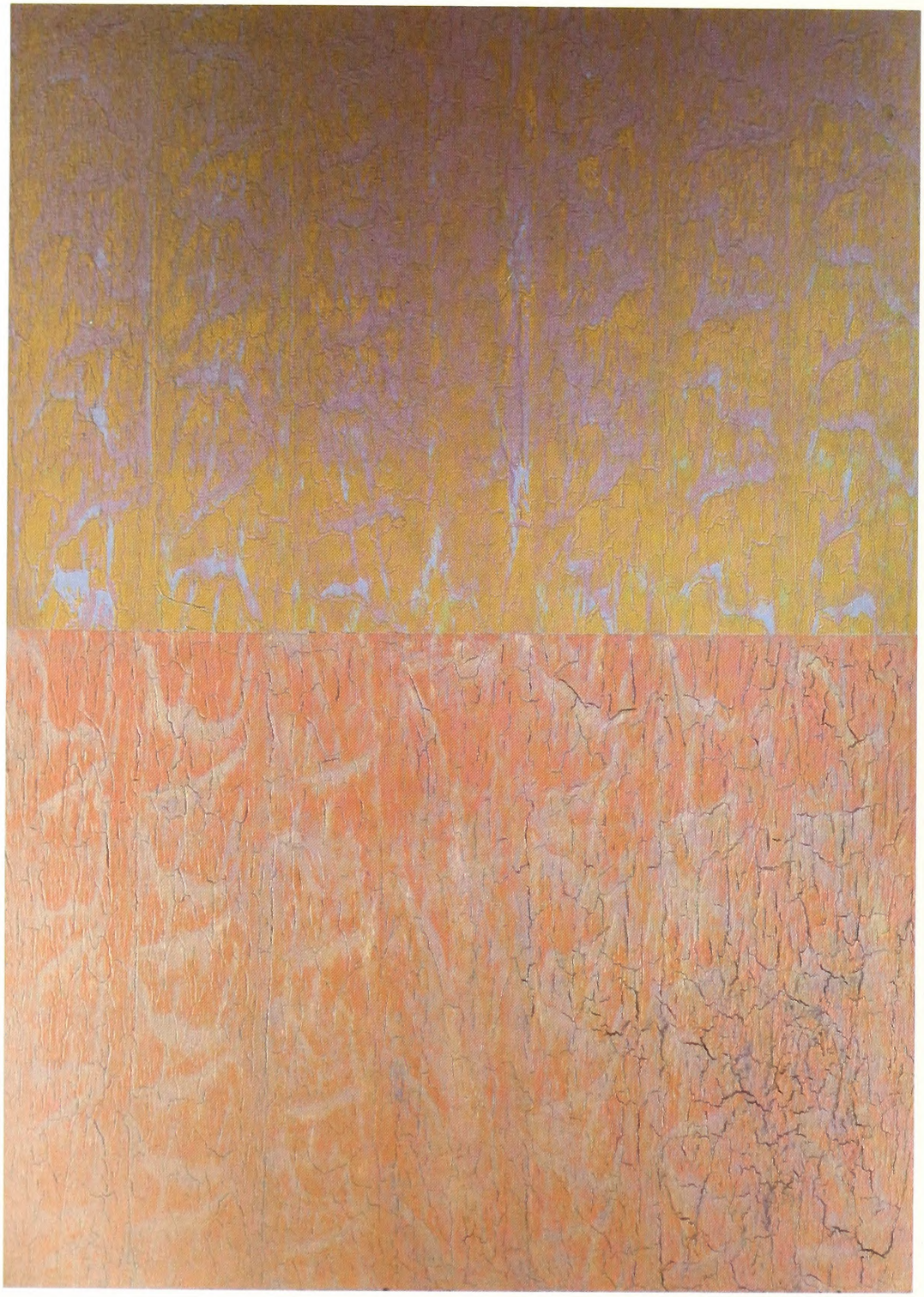
The third phase of the artist's work seen in this exhibition presents those paintings that explored the textural skin of paint, heavily pigmented and rolled onto the canvas. These works were done between the years 1978-82. Relying on the strength of a planned palette that seemed unending in rich resonant appeal, Williams directed his art even farther away from the international style of painting and realigned his sights on ideas of color that were commonly seen in the foliage, fauna and soil of his native North Carolina. In painting after painting, muted and subtle color relationships are established that allude to the beauty of natural pigmentation and its staining power. In these new works, nature seems veiled through the use of roughly treated surfaces, that skin of paint, some fragmented by cracks in the medium—producing a canvas that resembles the outer layer of barren soil in need of precious rain. There is a new poetry of color established here which is revealing in its majestic outreach to things we are accustomed to seeing; the rusticated bark of pine and oak trees, the smooth speckled cover of dust over the surface of magnolia trees in spring

Photo courtesy of The Museum of Modern Art, New York

"Elbert Jackson L.A.M.F., Part II." 1969 . . . from the collection of The Museum of Modern Art, New York; Gift of Mrs. Donald B. Straus, Mrs. John R. Jakobson and Carter Burden.

recovering from a winter's kill, all of these images are born anew in the handsomely crafted surfaces of Williams' paintings of this period. The color range of these new works seems unending in its primordial modality. Gently rippling over the canvas plane with accentuated relief, a monochromatic poem is created with color that dances quietly in parts emitting emollient sounds in painted form. Immediately and with corresponding assurance of grandeur, landscape and all of its terraqueous mysteries invade our sense of sight. We are made to stand in awe of the celestial radiance of clouds where none exists and experience the presence of water on totally dry surfaces. The formal statement communicated by these beautiful paintings spells out a spiritual definition of the paradisiacal vision commensurate with a new way of interpretating modern landscape. Instead of depicting the physical appearance of things as we see them in the natural order, Williams can be counted on to metaphorically probe, provoke and personalize art in a manner which establishes invention of process and newness of form simultaneously.

The new works created between 1983-85



BATMAN 1979
acrylic on canvas
84 x 60 inches

SAVANNAH 1979
acrylic on canvas
84 x 60 inches

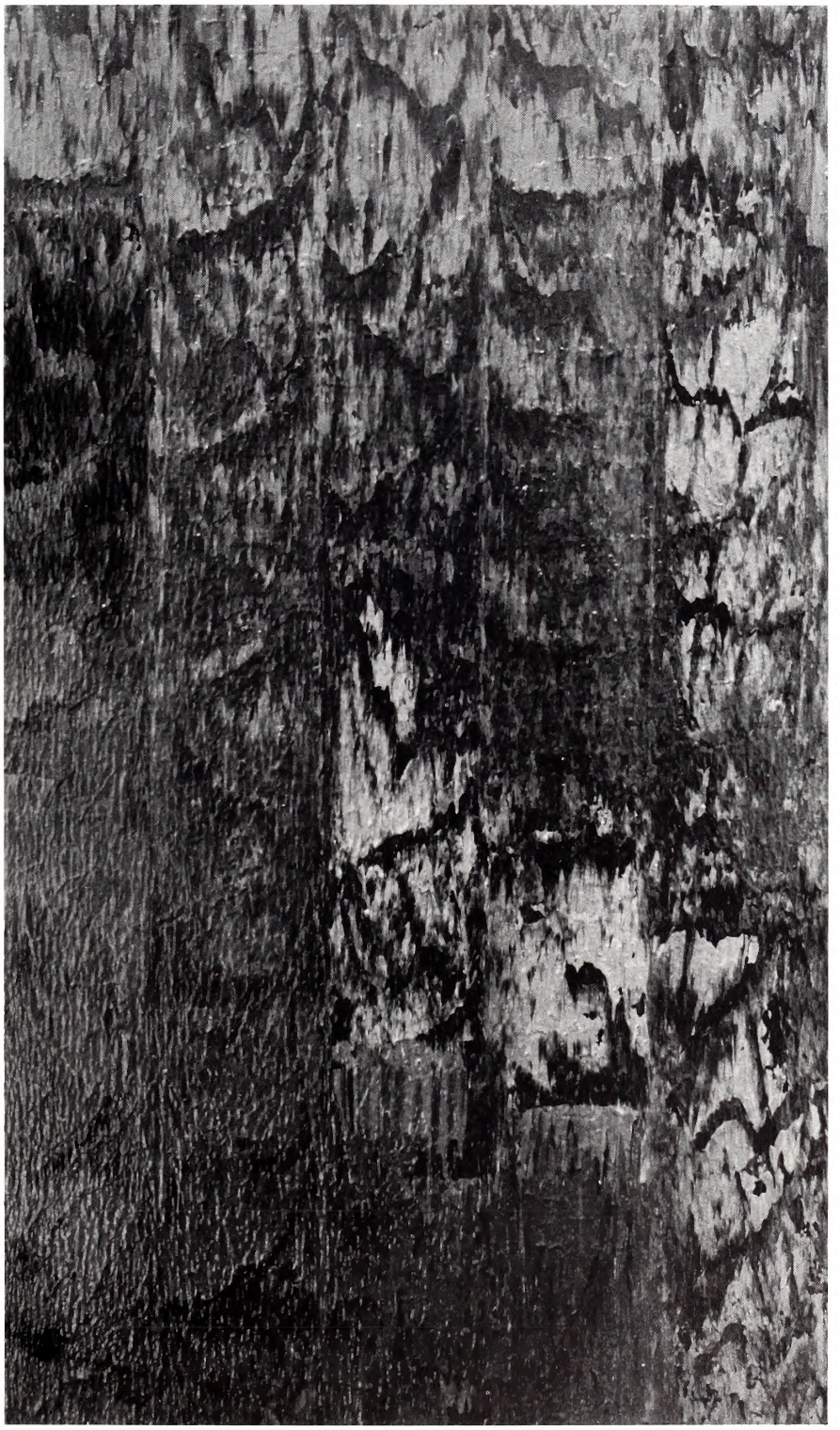
emerge from a totally different perspective from those done in the seventies. Here the artist dispenses with the brush and roller and commences to have physical contact with the paint and canvas as the two embrace each other in a unique way. The hand moves close to the pour and drip of paint in the new works establishing a physical presence which involves the artist hovering over the canvas in a manner which permits him to control where the medium starts and stops flowing. As a result of this new probing and searching for a way of directing paint, the works become more linear as the process develops. Artificial elements of marking and staining the canvas stop and that which is left is the immediate impression of a well controlled surface glowing with a new form of color that seems both autobiographical and symbolic.

The newest element of form to emerge in the works created between 1983 and 1984 is at first seen simply for what it is—the imprint of the human hand. It is the painter's hand that echoes itself many times in the new work. But upon close examination of its appearance throughout the composition the hand becomes not only a literal form but a primordial symbol. It is the direct link that the artist makes with the world as he clearly announces the absence of tools such as brushes and roller. All of the artificial constraints that served as facilitators to making form move in the earlier works are gone and the indelible imprint of man the maker is firmly impregnated into the surface of each canvas. The result is magical in its ability to transform and be seductive. Immediately we experience the ritualistic appeal to—touch the wall—the cave wall—and make the "first print." The imprint of the hand is no longer an anatomical membering associated with the human body. Instead, what we see in Williams' new paintings is the hand that advises, connects and serves as a bridge to the outside world. The imprint of the hand brings a new kind of reality to Williams' work. It forces us to respond to a literal feeling for form while celebrating the immediacy of its presence symbolically.

The sensation of stark emotion revealed through direct contact with paint is evident in these new works which break the shell of classical cubism and create a new cultural reference in abstract art. In this new order of abstraction, close attention is paid to the "skin" of paint; the bubbled effect of pulling paint over the surface of the canvas in the same manner that an Ekoi mask from Nigeria shows how vellum is pulled over the wooden surface of a Janus head. What is different about the new abstraction we see in Williams' work centers on an individual consciousness that is singly transforming yet solidly connected to other familiar cultural references. One envisions the space between hands repeated one after the other to be alive and moving like an echo from the rhythm of trees moving in the wind. But these too are the hands of praise lifted high in celebration of life in spiritual ecstasy as though commanded by the artist to inform and prescribe. Again, autobiographical references from the South are clearly stated in these new works that refer to the primordial touch—the spiritual annexation of those childhood memories from the Bethel A.M.E. Zion Church in Spring Lake, North Carolina, is evident. And from here the cycle seems complete for now.

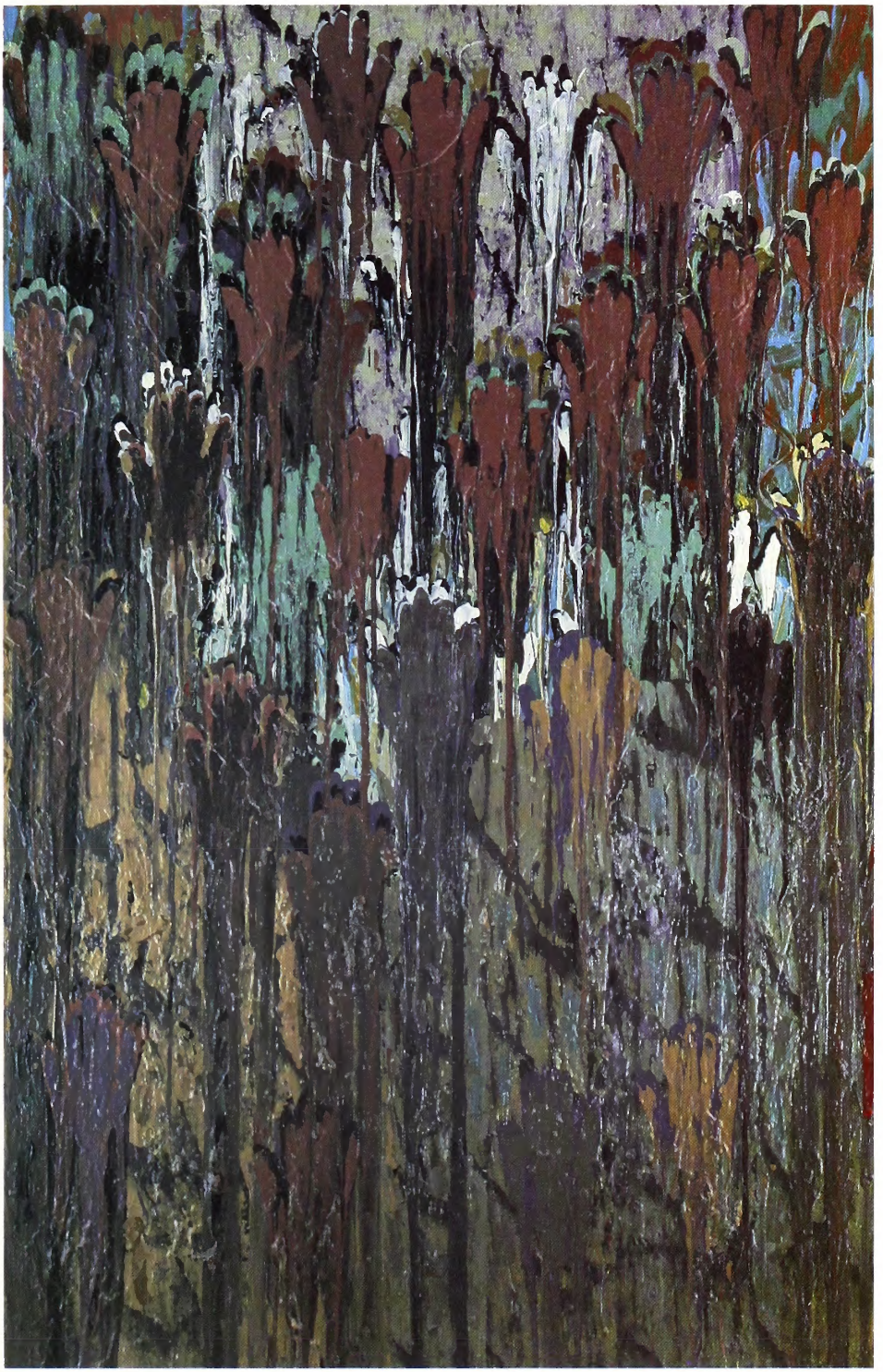
The wisdom of a painter whose knowledge of the physicality of paint as a connecting message to the outside world seems logically rendered by the symbol of the hand. It is, indeed, the same hand that made the brushstrokes that connected the art of William T. Williams to that of his ancestors in Africa and to the heritable visual statements in art made by Henry O. Tanner and Aaron Douglas. It is, indeed, the same hand before us that brought new light through color to a geometrically charged art world of the turbulent sixties. Now the hand searches for purity of the form that is simply stated where once it sought to embellish with emotion the fire and flame of content. This hand so strongly endowed with "right reason for making" waves back and forth in time and space revealing itself through symbols that connect the art William T. Williams has made to the larger chorus of universal forms that crown the timeless poet. But time remains on the side of this gifted young painter who has yet to reveal to us what his left hand knows.

David C. Driskell is professor of art at the University of Maryland at College Park.

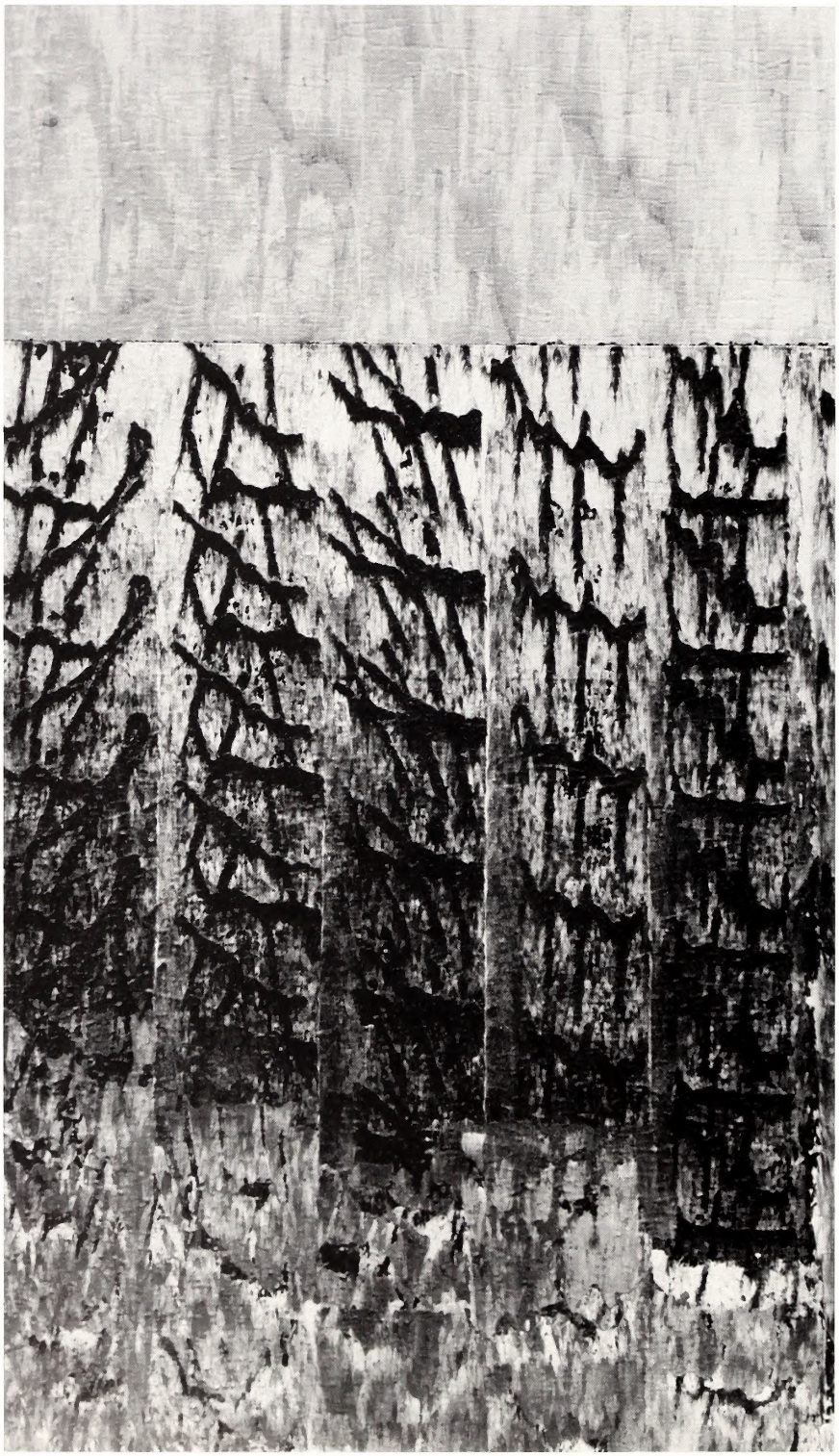


JOE'S JOY 1982
acrylic on canvas
75½ x 44½ inches

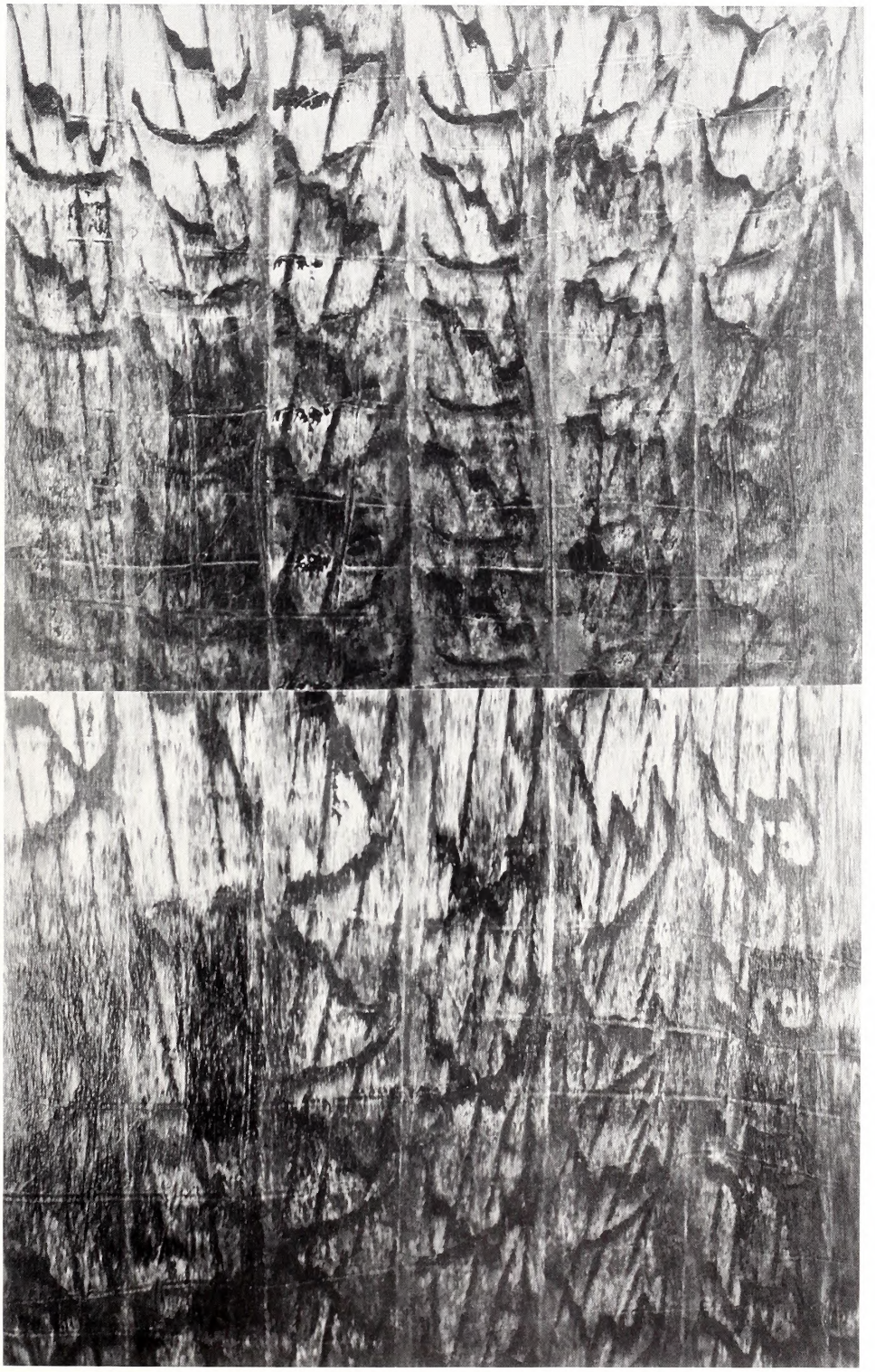
DUBLIN 1980
acrylic on canvas
84 x 93 inches



A NOTE TO MARCEL PROUST 1984
acrylic on canvas
84 x 54¼ inches



CAPE SPLIT 1982
acrylic on canvas
60 x 48 inches



LAGOS 1982-83
acrylic on canvas
84 x 60 inches

MEXICAN ROSE 1984
acrylic on canvas
84 x 44 inches

TRENCH TOWN 1984
acrylic on canvas
84 x 54½ inches

LOCH NESS 1984
acrylic on canvas
84 x 54¼ inches

DOUBLE DARE 1984
acrylic on canvas
84 x 54½ inches

COBALT II 1974
acrylic on canvas
84 x 60 inches

CROSSROADS 1984
acrylic on canvas
75¼ x 44¼ inches

KEEPER 1985
acrylic on canvas
84 x 54½ inches

CROSS-CREEK 1985
acrylic on canvas
84 x 54½ inches

Biography:

BORN: July 17, 1942, Fayetteville, North Carolina

EDUCATION:

Yale University, School of Art and Architecture, New Haven, Connecticut, M.F.A. painting 1968

Pratt Institute, Brooklyn, New York, B.F.A. in painting 1966

Skowhegan School of Painting and Sculpture, Skowhegan, Maine, painting, 1965

City University of New York, New York City Community College, A.A.S. 1962

EMPLOYMENT:

1971-Present Professor of Art, City University of New York, Brooklyn College

1984-1985 Visiting Commonwealth Professor of Art, Virginia Commonwealth University, Richmond

1979 Director *pro tem*, Skowhegan School of Painting and Sculpture, Skowhegan, Maine

1978, 1974, 1971 Resident Faculty, Summer, Skowhegan School of Painting and Sculpture, Skowhegan, Maine

SELECTED EXHIBITIONS:

1985 "New Color Abstractions," Cleveland State University Art Gallery, Ohio

1984 "Since The Harlem Renaissance," Traveling Exhibition:

The Art Center, Bucknell University, Lewisburg, Pennsylvania; The State University of New York at Westbury; The University of Maryland Art Gallery, College Park; Munson-Williams-Proctor Museum, Utica, New York; The Chrysler Museum, Norfolk, Virginia; Gray Art Gallery, New York University, New York

1984 "East-West: Contemporary American Art," The California Afro-American Museum, Los Angeles

1983 "New Acquisitions and Promised Gifts," Studio Museum In Harlem, New York

1982 "Recent Acquisitions of The Schomburg Collection," Schomburg Center for Research in Black Culture, New York

1982 "Afro-American Abstractions," Traveling Exhibition:

Los Angeles Municipal Art Gallery; Oakland Museum, Oakland, California; Brooks Memorial Art Gallery, Memphis, Tennessee; Art Center, South Bend, Indiana; Toldeo Museum of Art, Ohio; Bellevue Art Museum, Bellevue, Washington; New Orleans Museum at the World's Fair

1981 "Afro-American Abstraction," Everson Museum, Syracuse, New York

1981 Touchstone Gallery, New York, New York

1981 "Afro-American Artist, 1864-1980," Goucher College Art Gallery, Towson, Maryland

1980 "Retour Aux Sources," Galerie d'Art Mitkal, Abidijan, Cote d'Ivoire

1980 "Afro-American Abstraction," Institute for Art and Urban Resources—P.S. 1, New York, New York

1980 "Color and Surface," Touchstone Gallery, New York, New York

Fern Logan photo

William T. Williams

1979 "A Skowhegan Selection," University of Maryland Art Gallery, College Park

1979 "Recent Works," Alternative Center for International Arts, New York

1978 "Artists Salute Skowhegan," Kennedy Galleries, New York.

1977 "Brooklyn College Art Department, Past and Present, 1942-1977," Davis & Long Company, Robert Schoelkopf Gallery, New York

1977 "Second World Black and American Festival of Art and Culture," National Museum and Theatre, Lagos, Nigeria

1976 "A Selection of American Art, 1946-76, The Skowhegan School," The Institute of Contemporary Art, Boston, Massachusetts; Colby College Museum of Art, Waterville, Maine

1976 Center for the Visual Arts Gallery, Illinois State University, Normal

1975 "Amistad II: Afro-American Art," Fisk University, Nashville, Tennessee

1975 Carl Van Vechten Gallery, Fisk University, Nashville, Tennessee

1974 "Extensions," Wadsworth Atheneum, Hartford, Connecticut

1972 "Interconnections," Wabash Transit Gallery, The Art Institute, Chicago

1972 "Painting and Sculpture Today," Indianapolis Museum of Art, Indiana

1972 "Drawings by New York Artists," Traveling Exhibition:

Utah Museum of Fine Art, University of Utah; Henry Gallery, University of Washington; University Art Collections, Arizona State University; Georgia Museum of Art, University of Georgia; Finch College Museum of Art, Contemporary Wing, New York; Hyden Gallery, Massachusetts Institute of Technology

1972	"Small Works," The Museum of Modern Art, New York
1972	"Acquisitions," The Museum of Modern Art, New York
1972	Reese Palley Gallery, New York
1971	"Deluxe Show," Menil Foundation, Houston, Texas
1971	"Kolner Konstmerkt," Cologne, Germany
1971	"Structure of Color," Whitney Museum of American Art, New York
1971	"Some American History," Menil Foundation, Houston, Texas
1971	Reese Palley Gallery, New York
1970	"Using Walls," The Jewish Museum, New York
1970	"L'Art Vivant Aux Etats-Unis," Fondation Maeght, St. Paul, France
1969	"Critic's Choice 1969-70," Organized by Irving Sandler, New York
1969	"American Contemporary Art," American Embassy Moscow, The Museum of Modern Art, New York
1969	"New Acquisitions," The Museum of Modern Art, New York
1969	Whitney Museum of American Art, Biennial Exhibition, New York
1969	"Five Plus One," State University of New York at Stonybrook
1969	"Young Artists from the Charles Cowles Collection," Larry Aldrich Museum, Ridgefield, Connecticut
1969	"X to the Fourth Power," The Studio Museum in Harlem, New York
1969	"Inaugural Show," The Studio Museum in Harlem, New York

COLLECTIONS:

The Museum of Modern Art, New York;
Whitney Museum of American Art, New York;
Wadsworth Atheneum, Hartford, Connecticut;
Johnson Museum, Cornell University, Ithaca, New York;
Everson Museum of Art, Syracuse, New York;
Center for the Visual Arts Museum, Illinois State University, Normal;
The Studio Museum in Harlem, New York;
The Empire State Collection, The State of New York, Albany Mall, Albany, New York;
Miami-Dade Public Library System, Miami, Florida;
Menil Foundation, Rice University, Houston, Texas;
Yale University, New Haven, Connecticut;
Fisk University, Nashville, Tennessee;
Colby College Art Museum, Waterville, Maine;
The University of Maine;
Morgan State University, Baltimore, Maryland;
Schomberg Center for Research in Black Culture, New York;
Chase Manhattan Bank Collection, New York;
American Telephone and Telegraph Corp., New York;
General Mills Corp., Minneapolis, Minnesota;
Phillip Morris Corp., Concord, North Carolina;
New York City Health and Hospital Corp.;
Civic Center Site Development Co., New Orleans;
Sameric Theatres, Philadelphia

GRANTS AND AWARDS:

1984	City University of New York, Faculty Research Award in Painting
1981	Creative Arts Public Service Grant for Painting, New York
1975	Creative Arts Public Service Grant for Painting, New York
1973	City University of New York, Faculty Research Award in Painting
1970	National Endowment for the Arts, Individual Artist Awards in Painting
1966	Yale University, Grant for Graduate Study
1965	National Endowment for the Arts and Humanities, Traveling Grant

BIBLIOGRAPHY:

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"From Explosion to Implosion: The Ten-year Transition of William T. Williams," April Kingsley, *Arts Magazine*, February 1981.

"William T. Williams," Dr. David Driskell, University of Wisconsin Publication, 1980.

"William T. Williams," Dore Ashton, Miami-Dade Community College Publication, November 1977.

"Contextures," Goode-Bryant and Philips, Library of Congress 78-51925.

"Artists Salute Skowhegan," Library of Congress 77-89091.

"A Selection of American Art—The Skowhegan School, 1946-76," Institute of Contemporary Art, Boston, Mass., Library of Congress 76-12154.

"Amistad II: Afro-American Art," David Driskell, Library of Congress 75-7466.

"The Afro-American Artist—A Search for Identity," Elsa Honig Fine Holt, Rinehart & Winston, Inc., Library of Congress 73-1235, ISBN 0-03-010746-6.

"Extensions," by Jacquelyn Days Sewer, Wadsworth Atheneum, 1974, Library of Congress 73-04026.

"Problems of Criticism," by Frank Bowling, Arts Magazine, Vol. 46, No. 7

"Visiting Artists," by Irving Sandler, New York State Council on the Arts, 1972.

"Painting and Sculpture Today, 1972," Indianapolis Museum of Art.

"Drawings by New York Artists," Dore Ashton, Utah Museum of Art, 1972.

"DeLuxe Show," Menil Foundation, Houston, Texas, 1972.

"Canvases Brimming with Color," *Life* Magazine, September 1971, Vol. 71, No. 13.

"The Structure of Color," Whitney Museum of American Art, Marsha Tucker, April 1971.

"Young Abstract Painters, Right On!," *Arts Magazine*, Dore Ashton, February, 1970.

"Discussion on Black Art—II," *Arts Magazine*, Frank Bowling, Vol. 43, 1970.

"In the Museums," *Arts Magazine*, Janet Bloom, December, 1969-70.

"Critic's Choice 1969-70," New York State Council on the Arts Publication, Irving Sandler.

"The Black Artist; The Black Community; The White Art World," *The New York Times*, James R. Mellow, June 29, 1970.

"A Triumph Rather Than a Threat," *The New York Times*, Peter Schjeldahl, August 17, 1969.

"American Contemporary Art," American Embassy, Moscow, Russia, The Museum of Modern Art, Margaret Potter, 1969.

Checklist of the Exhibition

All works are courtesy of the artist.
Dimensions are given in order of height and width.

*1. NU NILE 1974
acrylic on canvas
84 x 60 inches

2. INDIAN SUMMER 1974
acrylic on canvas
84 x 60 inches

3. COBALT II 1974
acrylic on canvas
84 x 60 inches

*4. REDFERN 1974
acrylic on canvas
84 x 60 inches

5. BATMAN 1979
acrylic on canvas
84 x 60 inches

6. SAVANNAH 1979
acrylic on canvas
84 x 60 inches

7. DUBLIN 1980
acrylic on canvas
84 x 93 inches

8. JOE'S JOY 1982
acrylic on canvas
75½ x 44½ inches

9. CAPE SPLIT 1982
acrylic on canvas
60 x 48 inches

10. LAGOS 1982-83
acrylic on canvas
84 x 60 inches

11. A NOTE TO MARCEL PROUST 1984
acrylic on canvas
84 x 54¼ inches

12. LOCH NESS 1984
acrylic on canvas
84 x 54¼ inches

13. MEXICAN ROSE 1984
acrylic on canvas
84 x 44 inches

14. DOUBLE DARE 1984
acrylic on canvas
84 x 54½ inches

15. CROSSROADS 1984
acrylic on canvas
75¼ x 44¼ inches

16. TRENCH TOWN 1984
acrylic on canvas
84 x 54½ inches

17. KEEPER 1985
acrylic on canvas
84 x 54½ inches

18. CROSS-CREEK 1985
acrylic on canvas
84 x 54½ inches

*19. CROSS-CREEK 1985
acrylic on canvas
72 x 48¼ inches

*Work not reproduced in catalogue.

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